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Frederick to his brother Christian, which reminded him of Goldsmith's pathetic address to his brother in the *Traveler*. He further discovered an echo of Milton's line "Pillows his chin upon an orient wave."

It is not unlikely that a careful perusal of the English magazines of this period would bring to light many hitherto unnoted attempts by various individuals to introduce into England their favorite German authors.

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PARTÉNOPEUS IN CATALONIA AND SPAIN.

Buchanan has published recently¹ a valuable bibliography of the Peninsular versions of *Parténopeus*, at the same time raising the question whether the Catalan edition is really based on the Castilian version as it has come down to us. He finds that the end of the novel presents some difficulty in this respect.

I have already suggested² that the Catalan text is based on a Castilian edition which occupies an intermediate place between the edition of Toledo 1526 and that of Valladolid 1623. Some new details will, I believe, corroborate this opinion.*

First, it must be remembered that the end of the Arsenal copy has not been composed by the original author of the French poem. In its primary form, represented by all other mss., only one marriage takes place. I have tried to prove that the group of versions to which the Spanish text belongs is derived from that form of the poem. In contrast to the Scandinavian versions, the Spanish novel has kept the original close: Gaudin is not married to Urraque. It is true that he marries *una donzella hija dalgo*, but

this is clearly an innovation. In the Catalan translation Urraque has replaced the *donzella*. It only cost the trouble of changing a few words to bring about this very appropriate conclusion, and the resemblance to the Scandinavian branch must be considered quite illusory. It would indeed be inadmissible that Urraque's wedding, once introduced, should be given up in favour of a *donzella*.

The Catalan text presents some other points which, in my opinion, are more serious arguments against my theory. In Crapelet, v. 6319 ff., we hear that Melior receives his sister, *et puis l'enmaine en un vergier*. The Catalan text tells us that Melior and her ladies were waiting for Urraque *en un verger, que era devant lo camí ahont ella devia passar . . . y après sen entraren en un retret* (Tarragona, p. 106). The mention of the *verger* is puzzling, as it is not in the Castilian version.

When *Parténopeus* meets Gaudin, he asks him to let his pages go aside, cf. Crapelet, v. 7787 (Gaudin, *Ses cinq vallez a mis arriere*. After the tournament, all are content *sino lo Soldà que senanà molt enujàt perque no avia conseguit lo que tant desitjava* (Tarragona, p. 174). These and some other apparently genuine passages are wanting in the Castilian text. I do not, however, consider them decisive, as they may have been readily supplied by the context. How are we else to explain that the Aldana text once quite unexpectedly approaches the Catalan translation? In the Castilian editions (Toledo, &c.) the narrative suddenly breaks off after Aufete is baptized. Aldana continues, p. 45: *y sin que Aufete lo supiese, se huyó el Conde á las sierras de Ardeña, y Aufete se tornó á casa del Rei su padre*.

The Catalan translation informs us:

"Y après lo Compte sen torná en lo desert, que son Criat nou sabé. Y quant fonch en las serras de Ardenya, trabá los Cavalls que encara estavan lligats, y ell los deslligá, perque poguessen anar allà ahont volguessen; après lo Compte sen devallá al peu de la Montanya, y allí trobá una Font, y vent que era lloch molt aspre, y desert, deliberá de estar allí, per fer molt major, y mes gran penitencia" (Tarragona, p. 96).

The narrative shows later on that *Parténopeus* has stolen away to the Ardennes; he is even obliged to have a horse (not two). The fountain

¹ *Modern Language Notes*, No. 1, 1906.

² *Parténopeus de Blois. Videnskabs-Selskabets Skrifter*, II. *Hist.-Filos. Kl.*, 1904, No. 3, Kristiania.

*Dr. Bödtker's conjectures will be considered in the introduction to my edition of *Partinuplés*. In the meantime I hope to have an opportunity of examining the old text preserved at the University of Barcelona.—MILTON A. BUCHANAN.

is also mentioned later on. It must be borne in mind that the Aldana text, as Buchanan himself states, rather closely follows the original. This original surely was, if not exactly the edition of which a copy exists in the British Museum,² at least an edition very much like it. I have particularly noted the common false spelling *Mars* for *Mares*.

Instances of genuine readings in Catalan corresponding to altered readings in Castilian have not been met with. It need hardly be said that the Castilian text—besides the end—presents certain readings which we are entitled to consider genuine, and which are not found in the Catalan editions. The Catalan translation is very free, and we should not wonder that it contains amplifications which do not exist in Spanish, nor that, vice versa, it has left out some of the amplifications of the Spanish text.

The Valladolid edition and the Catalan translation have some lacunæ and even some readings in common. The age of the hero is here *quinze*, but in the Toledo and Brit. Mus. copies, *doze años*. The war-cry of the Spaniards is, in the latter editions, *Santiago, sant Jaimés*, whereas the Valladolid and Catalan texts read *Santiago, Santiago*.

On the other hand, Parténopeus receives in the Catalan text *cent camells*, the name of his companion is spelt Gaudin, and the pope's niece is still called *Elisena* (well-known from the *Amadis*), just as in the two oldest Castilian texts mentioned. The Valladolid edition only offers *diez camellos* and spells the names *Guadin, Elenisa*.³

These are no decisive proofs, but, everything taken into consideration, we may infer that the Catalan text is probably translated from a Castilian text which only slightly differs from the Toledo edition, and which had already introduced some of the characteristics of the Valladolid edition.

²This copy is said to have been printed at Sevilla about 1560 (Gallardo, no. 1021), but the statement is not very certain. The date may, however, be approximately correct. Buchanan reads on the title-page *muy e | forçado*. The frame of the wood-cut is, however, wanting on the right side, which indicates that the reading was meant to be *muy es | forçado*.^{*} The text very nearly approaches the Toledo edition.

^{*}I merely corrected a slight inaccuracy in Gallardo.—M. A. B.

³Buchanan quotes *Elenisa* from the Aldana text. In the Córdoba edition the name is, however, spelt *Elisena*.

The more important changes were merely brought about by the translator.

* * * * *

I have become aware that the Icelandic form *Úrakia*, has nothing to do with *Urracle*, carried into Spanish from *Urracle*. *Úrakia* has been influenced by the true Norwegian masculine name *Úrækia*, which indeed is a common spelling of several MSS.⁴

The Danish form *Fraga*, not unfrequently employed in the MS. and exclusively used in the oldest edition known, and Icelandic *Úrakia* indicate a common Old Norse source *Úraka*. This corresponds to the *Urake* of the English fragment and stipulates French *Urraque*. We see that *Urraque* and *Urracle* alternate in the French MSS., in certain cases even in the same MS. We have to explain the coexistence of the forms with or without *l* in the younger group of versions through alternating use in the original which forms their base.

The question of the real ending of the French poem has been discussed by Sneyders de Vogel.⁵ He particularly draws attention to the mention of Ernoul's sons, &c., vv. 1741 ff. This passage as well as the allusion to the return of Ancelat, vv. 5728 ff., does not seem to be justified without recurring to what may be called the second part of the poem. But similar inaccuracies occur elsewhere; they are not unfrequently found in Chrestien. Thus, for instance, the love of Gauvain and Lunete⁶ is entirely forgotten by the author. It is at least worth noticing that the longer English version closes immediately after the marriage, as may be seen by the very complete and very valuable MS. in the British Museum, Addit. 35,288 : *And þus Endeth þe Romans of partonope*.

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⁴I have now examined the MS. Brit. Mus. Add. 4860 ff. 189–208, (XVIIIth century hand). Ward, *Catal. of Romances in the Dep. of MSS. in the Brit. Mus.* (I, p. 707), says that the text has evidently been derived, though with considerable alterations, from the 'Danish' MS. A. M., 533, 4^o Perg. It is true that the Brit. Mus. MS. very often exhibits the readings of that MS., but it oftener follows the other connected MSS., and thus occupies an intermediate position. It is no copy of any MS. actually known, but offers no peculiar interest.

⁵*Revue des langues romanes*, 1905, pp. 5 ff.

⁶*Chev. au lion*, vv. 2395–2441.